

# At the Playhouses This Week

**ACADEMY OF MUSIC.**  
Monday, Tuesday, Matinee and Night  
Grace George, in "A Woman's Way."  
Wednesday Night—Shungopavi.  
Friday, Saturday and Sunday Matinee—*"The Cat and the Fiddle."*  
**BIJOU THEATRE.**  
"Tony, the Bootblack," all the week.  
**LUBIN THEATRE.**  
Continuous Vaudeville.

Grace George, in "A Woman's Way."  
Miss Grace George, in her new comedy, "A Woman's Way," which she presents at the Academy to-morrow night and Tuesday, matinee and night, has set out to show American women how far humor and a saving common sense will go to bring husband and wife together, no matter how far they may have drifted apart.  
Marion Stanton and her husband, Howard, are a young New York society couple with too much money and too few cares to hold them together. At the opening of the play they have been living apart, though in the same house, for several months. He imagines that he has fallen in love with a rich and fascinating Southern widow, Mrs. Blakemore. The two have met with an accident while automobiling, and the papers are full of the scandal. Stanton, the families of the husband and wife, and everybody else, except Marion, however, believes that at heart her husband still loves her, and she feels that perhaps she may be partly to blame.  
To the amazement of her husband and their two families, she announces that there will be no divorce, but, instead, that she will invite Mrs. Blakemore to her house as his guest, to ascertain which one Stanton loves.  
The second and third acts deal with what occurs when Mrs. Blakemore visits the Stanton home as a guest of the injured wife. In the end Marion completely regains her husband's love.



DAVE GENARO, in "Tony, the Bootblack," at the Bijou.

by the simple process of throwing the other woman at his head so hard and so often that he becomes thoroughly sick of the idea. An old lover of the wife, and several men who have also been in love at different times with Mrs. Blakemore, help the humor of the situation.

The play is the work of Thompson Buchanan, a young New York newspaper man, and the scenes where the newspaper men are after the story of the scandal are particularly novel and true to life.

Shungopavi, the Wonder Worker.

The next attraction of the Radcliffe Course, being given at the Academy of Music, will be the Shungopavi Com-



MISS RAY BAILEY, in "Tony, the Bootblack," at the Bijou.

pany on Wednesday night. Shungopavi is the noted Indian magician and wonder worker, being a full-blooded Mogul Indian, a descendant of the "Chieftain" of the Grand School. The intellect of the savage, with its natural keenness to develop by its contact with nature, then broadened by education and brought to a state of



MADAME MARCHESI.

scintillating brilliancy by its association with civilization—this is what all those who attend this entertainment will have the pleasure of seeing in the person of Shungopavi.

Shungopavi is also a brilliant scholar, humorist and wit, and those who have met him both on and off the stage pronounce him a delightful entertainer. He has not spared expense in making his entertainment the most elaborate of its kind.

Shungopavi will introduce at the performance his new and original illusion, "The Mystic Arrow." A large target is placed at one side of the stage with the lady assistant standing directly in front. Shungopavi shoots the arrow, apparently through the body of his assistant, into the target. This illusion, while realistic, is not objectionable or distasteful.

Another of his wonderful illusions will be the "Vanishing Indian." In presenting this illusion, a tepee, or Indian tent, is used, erected on a large platform mounted on casters. Shungopavi is handcuffed and shackled to the centre pole of the tepee. A committee from the audience fastens all entrances and securely locks them with contrivances of their own, remaining on guard, making Shungopavi a prisoner in his own wigwam. Hardly a second elapses after the entrances are locked and fastened before the signal is given, the flap of the tepee is thrown open and Shungopavi has vanished, while the locks and fastenings remain intact.

Other members of the company will assist in a program of juggling, readings, sleigh bells, hand bells, mandolin, violin, musical coins and other musical specialties.

"The Cat and the Fiddle."

On Friday and Saturday, and Saturday matinee, the beautifully staged musical extravaganza, "The Cat and the Fiddle," which has scored a series of triumphs in the larger cities, will be presented at the Academy of Music.

There is nothing small about this production from its magnificently equipped stage accessories and mechanical effects to the large and capable company, with its well trained beauty corps.

"The Cat and the Fiddle" is on the order of "The Wizard of Oz," "The Top of the World," "Babes in the Wood," "Mother Goose," but in its own peculiar line stands in a class by itself. It combines all the attractiveness of extravaganza with the beauties of the spectacular. Its nineteen scenes are marvels of beauty, illusion, transformation and mystifying stagecraft. The atmosphere created affords delight to both old and young, stimulating the imagination of the latter and recalling happy days of childhood to the former.

The principals are said to have been selected from among the best timber in musical extravaganza, and they will impersonate the witty tramp, the humorous Irishman, the plethoric German, a boisterous sea captain, the Giant, Great Gobs, a queenly Diana, a haughty Greek, and her ever close attendant, the gigantic cat.

The scenes in which these characters figure are full of mirth and interest, and at times approach almost to awe and the supernatural. Many a pair of eyes will bulge and stare at the marvelous transformations brought about by this self-same wonderful cat at the command of the Geni.

Many clever song numbers are introduced throughout the production of the piece, among the number being "Modesty," "In the Shadow of an Old Date," and "I've Never Been Introduced to You."

The cast is headed by Mr. Charles A. Sellen, who made his first appearance on the local stage in this piece.

Bill Jones at the Lubin.

Appreciative of the unstinted approbation of Richmond amusement-seekers, who daily thronged the Lubin last week, the management will endeavor, if possible, to offer their patrons a bill for the coming week that will eclipse any of its predecessors.

The bill for the coming week will include some of the biggest feature offerings of the profession, in which merit will be the keynote. It will be one of the most diversified of the season, and will include among others, plain "Bill" Jones, known through-



GRACE GEORGE, in "A Woman's Way."

out the length and breadth of the United States as the absent-minded youth," but probably better known as one of America's representative troupe virtuosi and character comedians.

"Bill" Jones can tell funny stories in an irresistible manner, and his limitations are always good for a hearty laugh. In a one-man musical act, Jones perhaps stands in a class by himself. He plays standard as well as popular numbers, and will doubtless prove a general favorite.

In pictures the Lubin is offering an exclusive line that are far above anything of the kind ever seen here. Having the pick of the world's best, the Lubin stands in the forefront, and its subjects are always appropriate, and prove as amusing as they are entertaining.

With continuous performances all week and a bill of surpassing excellence, the Lubin will probably have another record week in point of attendance, as during the past week there has hardly been a vacant seat in the pretty playhouse from open to close.

Marchesi Here Next Week.  
Mme. Blanche Marchesi's art appeals to all tastes. From the most exhaus-

tive critics of the musical centres of the world to the musically untrained in a promiscuous audience, her hearers always feel that she is making a direct appeal to them, and that she is making her art theirs. Equally at home in French, Italian, German or English, she invests each of her songs with the atmosphere of the country which gave it birth. Whether she is singing as one of the great heroines of Wagner's heavy operas, or is singing a melodious Italian aria, a chic French chanson or an English ballad, one feels that she is exuding the atmosphere which surrounded the composer and his time, rather than merely exploiting a beautiful and cultivated voice. In fact, this interpretative ability has been so well developed by this gifted woman that her voice seems at first to be of secondary consideration, as in fact it seems to be to her, until one hears another singer essay the same composition. A Marchesi song recital is like a period of study to one who is interested in the problem of the voice, and in Marchesi, who represents the greatest in the art of singing, one realizes the truth of the saying: "True art is to conceal art."

Of her songs, Mme. Marchesi, like Dr. Ludwig Wulfer, has much to say. She abhors that terrible device of singers who finish on a top note in order to catch audiences. Really fine, worthy songs rarely end with such a horror. To her thinking the natural tendency is to decrease at the end of a song. As in a picture there is a central figure, so in a song there is a culmination point. In singing the nerves and the artistic sentiment are brought to a crisis, and the emotion should subside in relief and satisfaction to the singer. Mozart used to cut the top-note songs because the singers were always begging in the name of the composer and singer for applause.

"A beautiful voice," says Madame Marchesi, "without imagination, artistic ability, magnetism, and perseverance is more than useless. A bad or weak voice has never hindered people with great talents to become celebrated singers. When I sing I have only one ambition—it is to make my public forget that I sing and use my voice. I wish them to laugh and cry with me, and to love the composer and the poet." Admirable sentiments, and those who have had the pleasure of listening to the talented singer know how consummately she realizes her object.

No less an authority than Felix Borowski, the eminent pianist, composer and music editor of the Chicago Evening Post, pronounces Mme. Marchesi as a marvel of the technique of Madame's studio—meaning her illustrious mother, Mathilde, of Paris. In view of the fact that Mathilde Mar-

"Mandoline" with all the vivacity of Pauline Viardot.

Mme. Marchesi is to appear here at the Academy of Music, Friday, February 12th.

"Tony, the Bootblack." The story of A. H. Wood's latest melodramatic triumph, "Tony, the Bootblack," the play provided to introduce the well-known vaudeville headliners, Dave Genaro and Ray Bailey, is out of the ordinary. In addition to the fact that the theme principally hinges on the plotting of the Black Hand gang, the piece contains more wholesome comedy, real heart throbs and pathos and sensations and novelties than are usually found in similar offerings.

A brief synopsis of the plot easily conveys the fact that there is no chance of ennui as far as any audience is concerned. Tony, the hero, is a bootblack, who, as a baby, is kidnapped by Carlos Roderigo, chief of the Black Hand, out of revenge. Tony is the son of Robert Morton, a wealthy banker. He is brought up in an atmosphere of crime, villainy and dissipation. He is used as a tool by Roderigo, who ill-treats him and subjects him to all sorts of indignities. Despite his environments, Tony is a good, honest youth. He finally rebels and decides to even scores with Carlos and the gang. He meets Daisy Lane, a female detective, and a strong attachment springs up between them. Tony acquaints Daisy of the gang's existence and Roderigo's cruelty. She urges him to aid her in running the gang down, and he decides to do so. Still thirsting for revenge, Carlos, as head of the gang, votes that Grace Morton, daughter of a banker, and an heiress, should be kidnapped and held for ransom. This is accomplished, and the gang demands \$100,000 from the banker for her release.

Annette learns of Grace's infatuation for the young heiress, and calls her lover to task. He denies that he cares for the girl, but just the same she is suspicious, and heaps her hate upon Grace. After Grace falls into the clutches of the gang she is placed in Annette's care. Annette tries to destroy Grace's beauty with vitriol. In a scene that temporarily blinds the young woman, Tony and Daisy, in company with Dick, set out to rescue Grace, and after numerous exciting adventures, which take the various characters through different parts of New York, the young girl is eventually restored to the arms of her father. Virtue, as usual, triumphs in the end, and the bad persons in the play are either killed or sent to jail.

There is a touching scene in the third act, when Grace discovers that Tony is her long lost brother Tom. The play is handsomely staged, and the patrons of the Bijou Theatre, where the new production is underlined for the week, will have an excellent opportunity of witnessing a rare and capable entertainment.

Mr. Woods has surrounded his stars with a most capable company, and has left nothing undone to make his latest attraction the success of the season. The usual matinee will be given on Tuesday, Thursday and Saturday.

**ACADEMY**

TWO NIGHTS, BEGINNING

MONDAY, FEB. 1

MATINEE TUESDAY.

**GRACE GEORGE**

ASSISTED BY

FRANK WORTHING

IN HER NEW PLAY,

**"A WOMAN'S WAY"**

BY THOMPSON BUCHANAN.

PRICES: Matinee, 25c to \$1.50; Night, 50c to \$2.00.

**LUBIN THEATRE**

THE LEADER IN EXCLUSIVE AND INCOMPARABLE VAUDEVILLE OFFERINGS

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EVERYTHING NEW IN THE AMUSEMENT LINE THE LUBIN HAS IT!

CONTINUOUS PERFORMANCES DAILY FROM 2 TO 11 P. M.

NO INTERMISSIONS.

10 cts---General Admission---10 cts

5 cts---Ladies and Children at Matinees---5 cts.

**ACADEMY, FRIDAY, FEB. 12TH**

W. L. RADCLIFFE PRESENTS

THE WORLD'S MOST DISTINGUISHED INTERPRETER OF SONG,

**MME. BLANCHE MARCHESI**

(BARONNE A. CACCAMISI)

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Address letters and make out post-office money orders and checks payable to W. L. RADCLIFFE, P. O. Box 453, Richmond, Va. Enclose self-addressed stamped envelope to insure safe return. State clearly the price and number of seats wanted, and they will be selected as near the location desired as possible and returned at once before the regular sale begins.

REGULAR SALE BEGINS THURSDAY, FEB. 4,

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CABLE PIANO COMPANY, 213 E. Broad

PRICES—Lower Floor, \$2.00 and \$1.50; Balcony, \$1.50 and \$1.00; Gallery, \$1.00 and 75c.

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**ACADEMY--RADCLIFFE SERIES**

WEDNESDAY, FEB. 3D.

**SHUNGOPAVI**

THE INDIAN MAGICIAN AND WONDER WORKER

SEATS ON SALE AT THE ACADEMY MONDAY.

**ACADEMY FRIDAY AND SATURDAY**

FEBRUARY 5th AND 6th

SATURDAY MATINEE.

CHAS. A. SELLEN, IN THE TUNEFUL MUSICAL EXTRAVAGANZA,

**THE CAT AND THE FIDDLE**

LYRICS AND MUSIC BY CARLETON LEE COLBY.

21 SONG HITS 50 PEOPLE 19 SCENES

A PREMIUM BEAUTY CHORUS

THE FUNNY UNDERESSED KIDS! THE DANCING BEAUTIES! THE MUSICAL SUCCESS OF THE SOUTH THIS SEASON! THE GIANTIC CAT AND THE BALKY HORSE!

PRICES: NIGHTS, 25c to \$1.50; MATINEES, 25c to \$1.00. SEATS MON.

**BIJOU--ALL THE WEEK**

MATS. TUES, THURS, SAT.

A. H. WOODS PRESENTS

**GENARO AND BAILEY**

AND THEIR COMPANY, IN THE BIG MELODRAMATIC MUSICAL HIT.

**TONY, THE BOOTBLACK**

OR,

**"TRACKING THE BLACK HAND BAND"**

BY OWEN DAVIS.

THE ONLY PERFORMANCE OF ITS KIND ON THE ROAD

COMBINATION OF MUSIC AND DRAMA

GORGEOUS SCENERY!

DRAMATIC CLIMAXES!

BEAUTIFUL SHOW GIRLS!

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**TIANITA MIDGETS!**

THE WORLD'S GREATEST LILLIPUTIAN COMEDIANS AND SINGERS.

Several other great acts that will amuse and entertain. The Motion Pictures are the grandest of any shown—the Lubin kind, that cannot be seen elsewhere. The usual prices will prevail. Admission, 10c; ladies and children at matinees, 5c.

Continuous performance from 2 to 11 P. M.; no intermission.



THE DAINTY MILKMAIDS, IN "THE CAT AND THE FIDDLE," Academy, Friday and Saturday and Saturday Matinee.

CHAMPION WRESTLING MATCH. HERBERT vs. JACK SPALDING. Leader Theatre, Manchester, Va., Wednesday, February 3d. Seats, 25c and 50c. McCoy's, Broad and Eighth Streets.

THE CONFEDERATE MUSEUM. TWELFTH AND CLAY STS. OPEN 9 A. M. TO 5 P. M. ADMISSION, 25c. SATURDAY FREE.